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and proportion, a force and youthful courage that will enable us to dominate the machine, to use it to better ends, to interpret efficiency into capability, to conquer and retain that which is most worth while, to regain ideals and standards. The inspiration may come through art—there is surely nothing more uplifting nor inspiring than a great work of art whether it is a cathedral, painting, sculpture, stained glass window, bit of tapestry, work in metal or piece of pottery, and the more beauty there is in the world the better it will be. But whether the new order comes through art or not it will be reflected in our art, for in this field achievement most truly indicates contemporary standards. And it is through our art, as we very well know, that we shall be judged by future generations.

ARTHUR JEFFREY PARSONS

The death in November at Dublin, N. H., of Arthur Jeffrey Parsons, chief of the division of prints of the Library of Congress, removed one who has long been intimately associated with activities in Washington in the field of art. In 1897, when the Library of Congress moved into its then new building, the division of prints was formed, with Mr. Parsons at its head. Under his more than capable direction the division was built up from almost nothing to the size and international importance which it has today. With him prints were an absorbing interest, and he brought to the work of assembling the national collection rare knowledge and endless enthusiasm. The series of notable exhibitions which during the past twenty years have been held under the direction of the division of prints have all been planned by him and assembled under his direction. Doubtless many of the splendid gifts made to the national collection have been inspired by confidence in his judgment and the contagion of his enthusiasm.

Temperamentally he was keenly artistic, but he was not merely a dilettante in art. The policy which he framed for the division of prints at the library was along broad lines and invariably with the benefit of students and the general public in view.

Mr. Parsons was a director of the Corcoran Gallery of Art, and for some years a director and treasurer of the American Federation of Arts.

NOTES

ART IN GRAND RAPIDS

An exhibition of American Industrial Art was held at the Pantlind Hotel, Grand Rapids, Mich., from November 10th to 25th under the auspices of The Sophie De Marsac Campau Chapter, D. A. R. This exhibition was assembled by Mrs. L. Victor Seydel, Regent of the Local Chapter, and was chiefly composed of exhibits shown during the past summer in the exhibition held under the auspices of the American Federation of Arts in the National Museum at Washington.

There were tapestries from the Herter Looms and from Pottier & Stymus Co.; jewelry from Miss Margaret Rogers, Miss Blanch Utley and Mrs. Leon W. Hall; hand-wrought silver from George C. Gebelein, George P. Blanchard Company and George E. Germer; china from Lenox and Onondaga Pottery Company; pottery from the Paul Revere Pottery Company, Rookwood Pottery Company, Marblehead Potteries, the Enfield Pottery and Tile Works, Fulper and Pewabic Pottery. Examples of artistic dyeing from Neighborhood House, Washington; embroideries from the Art Department of the H. Sophie Newcomb Memorial College, lace from the Minnesota Lace Makers; linen from McCutcheon's; wrought iron by Yellin; Ecclesiastical vestments by the St. Hilda Society; leather work and book binding by Miss Elise Ingle and Miss Marian Lane; rugs from Whittall and bronzes from the Gorham Company; and other similar works.

In addition a series of rooms were furnished through the cooperation of Henry W. Frohne, Editor of *Good Furniture*, representing a living room, drawing room and bed rooms.

The exhibition attracted much attention and went far to show the possibility of obtaining American manufactures of artistic merit and design.

The Grand Rapids Art Association announces an interesting program of exhibitions for the coming season. In November it showed a collection of paintings by distinguished women painters among whom may be mentioned M. Jean McLane, Martha Walter, Alice Schille, Josephine Paddock, Jane Peterson, Alice Kent Stod-

dard, and Helen E. Moseley. This exhibition was organized and will be sent out on circuit by the Grand Rapids Art Association.

It was followed in December by an exhibition of paintings by men which included works by William Glackens, W. Elmer Schofield, Paul Dougherty, Gardner Symons, Gifford Beal, Robert Henri, J. Alden Weir, Ernest Lawson, William M. Chase, Childe Hassam, Hayley Lever, and George Bellows.

The January exhibition will comprise examples of pictorial photography. In February will be shown a group of paintings by Robert Henri and in March a collection of etchings by Earl Reed.

PAINTINGS BY
BRYSON
BURROUGHS

From November 9th to December 6th an exhibition of paintings by Bryson Burroughs, Curator of Paintings in the Metropolitan Museum of Art, was held in the Newark Public Library under the auspices of the Museum Association of that city. This comprised twenty paintings.

The preface to the little catalogue gave the following interesting and informing biographical note: "Bryson Burroughs was born in Boston, September 8, 1869. During his early years he studied at the Art School of Cincinnati and at the age of twenty he went East to work under Sidons Mowbray and Kenyon Cox. In 1891 a scholarship enabled him to study in Paris for four years. While there he worked at Julian's and came under the direct teaching of Gabriel Ferrer, Bougereau and Merson. These artists influenced him little in the development of his own style and choice of subjects. His one desire was to learn to express himself through the products of his skill as a painter. His most definite artistic tendencies came from Puvis de Chavannes. To him he went for criticism and encouragement and to him he owed much in the development of his own personality and his own peculiar power.

Mr. Burroughs presents in his paintings the ancient themes—themes that the world long since made immortal by taking them into art and literature. These he develops in a unique manner, one essentially his own. His delicate sensibility and refined humor

seem to give to the story he has to tell, however ancient in its elements, a certain touch of originality, an engaging vivacity and an exquisite simplicity. Note the humor of "Garden of Venus" and of the "Temptation of St. Anthony"; and then note the classic calm of Puvis in "The Age of Gold."

Like his master, Mr. Burroughs is above all a mural decorator. His strength shows best in harmonious landscapes and in beautiful pure lines.

Europe knows him as well as America. He has held successful exhibitions in Paris.

His life and work are now in America. His studio is in New York City and he is Curator of Paintings at the Metropolitan Museum of Art. He is known to Newarkers as the designer of the Hiawatha window in Barrington High School, which was set up in memory of the nine scholars who lost their lives at the Clifton Avenue grade crossing in 1903.

ART IN
TOLEDO

The November exhibitions at the Toledo Museum of Art included paintings by the Chicago Society of Artists; canvases by H. Leith-Ross, and John F. Folinsbee; etchings and engravings by the greatest masters of the old and modern schools; loan collection of old and modern masters of Europe, which has been on view since July; collection of old Buddhas and other idols from China; permanent collections.

During December the special attractions at the Toledo Museum are Post-Impressionist Show, Exhibition of Paintings by Alexis Fournier and Sculpture by May Elizabeth Cook.

A very successful Chrysanthemum and Flower Show was held at the Toledo Museum of Art during the second week in November which was visited by about 12,000 people during the three exhibition days.

MURAL
DECORATIONS
IN PUBLIC
SCHOOLS

The activities of the Municipal Art Society of New York in the decoration of the city's High Schools are quite fully described in a Bulletin of the Society recently issued. Its initial gift was to the Morris High School and consists of decorations by Edwin W. Deming. Next the Society